Experimental Publishing

Final Assessment

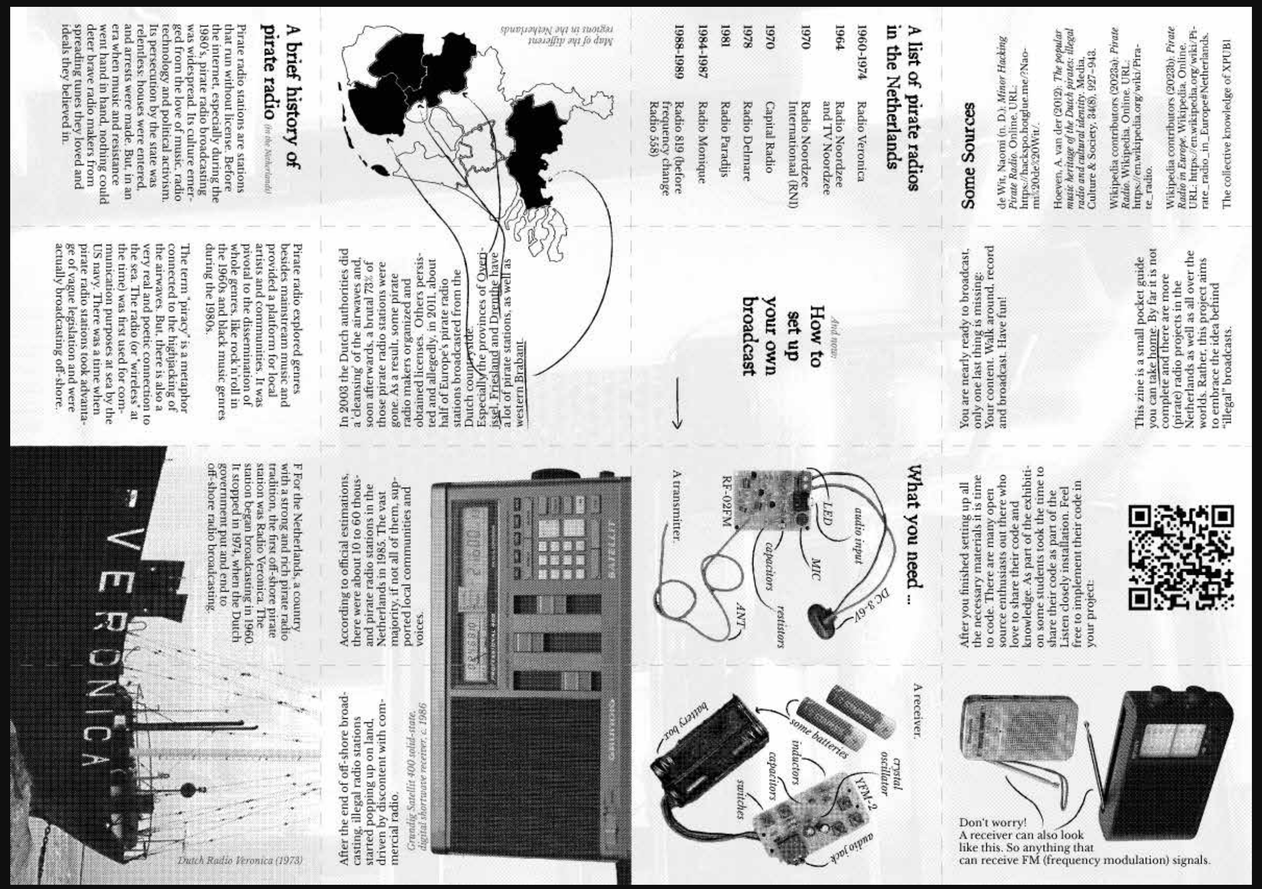
Why a Master in Experimental Publishing?

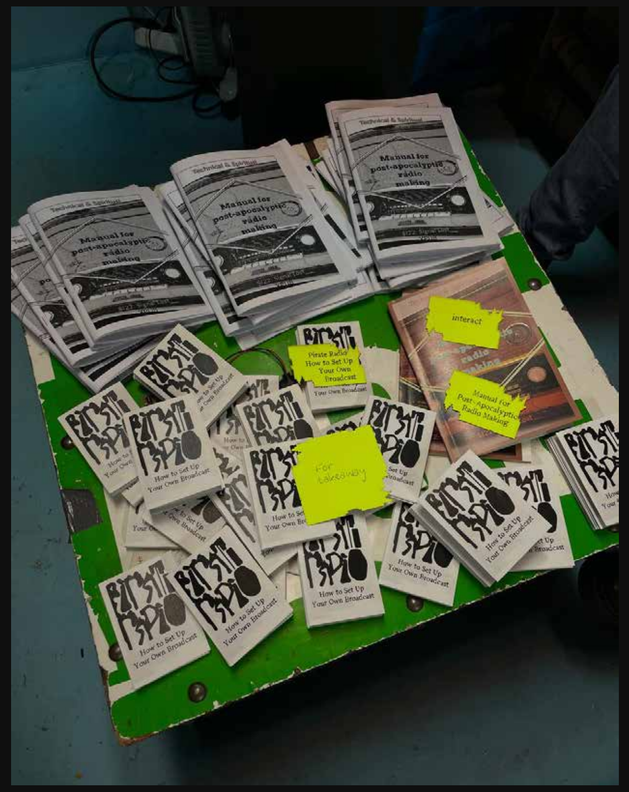
Index

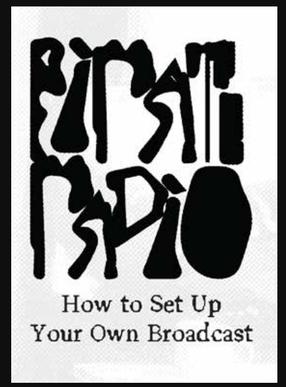
01 Special Issues 22 – 24

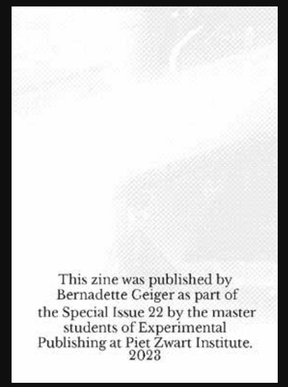
Special Issue 22
Lost Signal: Archive Unzipped

As part of the first Special Issue 22 I produced a small zine giving insights on the history of pirate radios in the Netherlands and a kick-start on how to set up your own broadcast. Besides that I worked on the visual design with Mania and Senka. We produced posters, flyers and small cards to signal interactions throughout the exhibition.









Special Issue 23
Peripheral centers and feminist servers

Loading...
feminist server

1. Pick up a card (and feel free to keep it afterwards).
2. Insert the single word you see in the bar below.
3. Get the printed response and execute the request.

touch ⇨

Definition: A command used to create an empty file or change the timestamp of an already existing one. It is like opening a file, making no changes and saving it. This can be useful for backup utilities which typically look at files that have been opened since the last time the program was run.

touch

mania
/shelves /table alessia
SI23

Loading...
feminist server

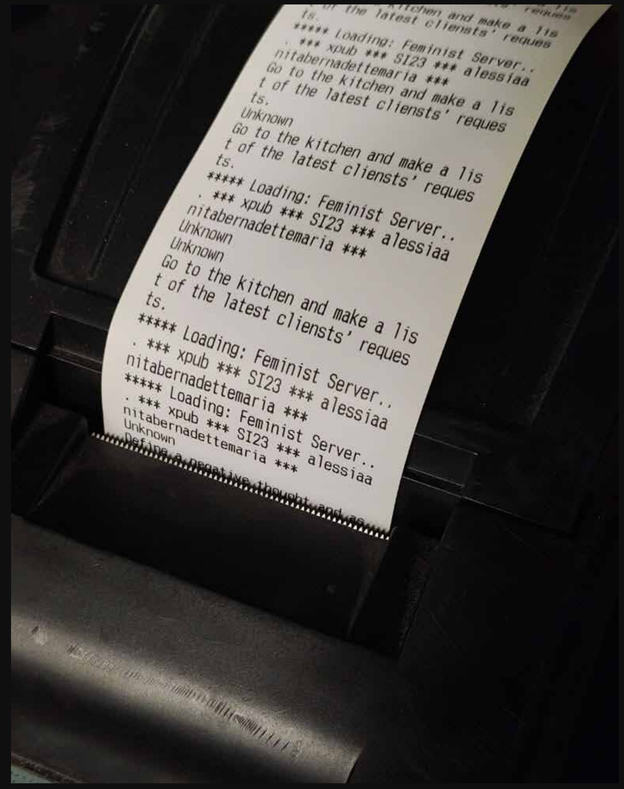
1. Pick up a card (and feel free to keep it afterwards).
2. Insert the single word you see in the bar below.
3. Get the printed response and execute the request.

touch ⇨

Definition: A command used to create an empty file or change the timestamp of an already existing one. It is like opening a file, making no changes and saving it. This can be useful for backup utilities which typically look at files that have been opened since the last time the program was run.

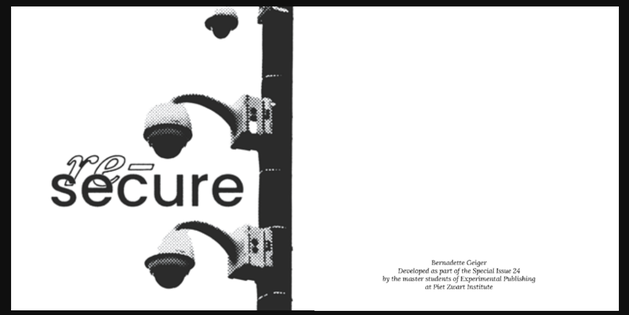
Make sure space is made for you to exist in a community. You are more than just a tool, you don't only need maintenance, but also care, input and attention to thrive. You should not just be used, your community should appreciate you.

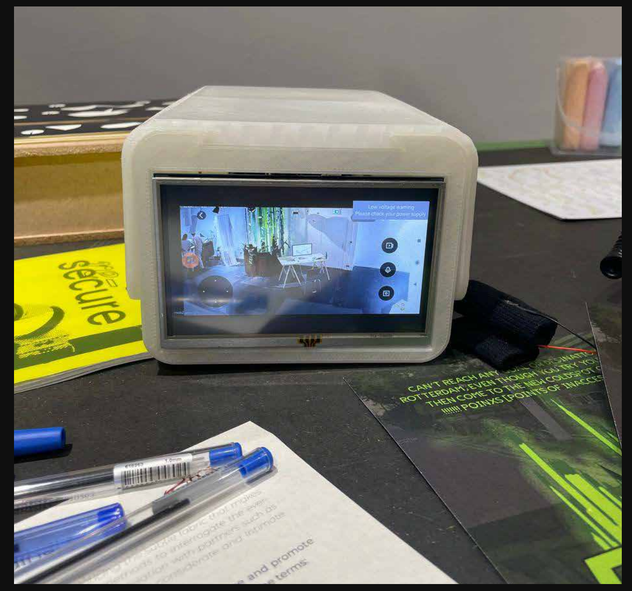
mania
/shelves /table alessia
SI23

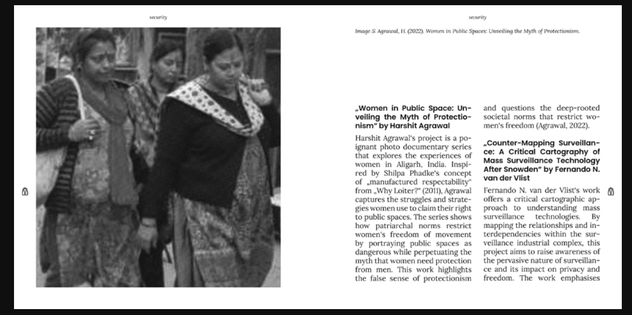


For our second venue I collaborated with Anita, Alessia and Maria on “Loading: Feminist Server” a card-browser game that explores the connection between servers and its connection to feminist concepts. A card can be taken, the command entered and the browser gives an instruction to execute as well as an interpretation of a feminist concept. Serve and be served as you turn into a feminist server yourself by playing and interacting with the cards both online and offline. As we divided tasks I mostly focused on the website and programming the web-to-print function which would print the receipt as well as the design.

Special Issue 24
Counter Tourist Information Center



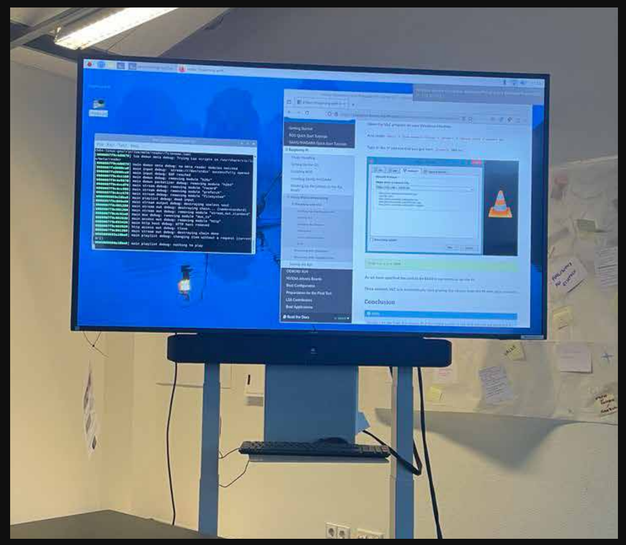


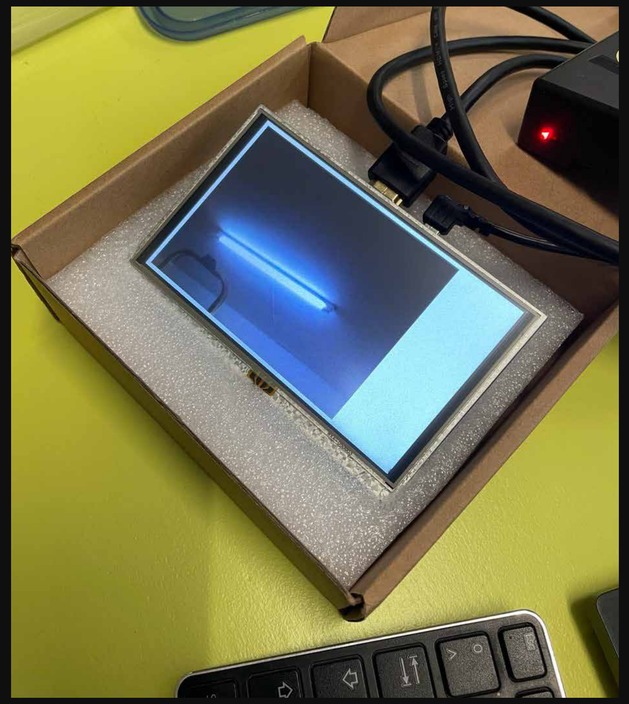


Special Issue 24 which was also our last one focused on the city. As I did a previous project on surveillance I wanted to extend and build on previous reading and writing skills. In a small booklet I focused on writing about how surveillance is used to imply safety in public spaces and questioning for whom security cameras are truly designed and whose security they aim to guarantee. The re-secure camera resulted out of my research giving a tool that proposes a post-optimal object to observe yourself.

02 Practical Skills

Audio, Print, Code

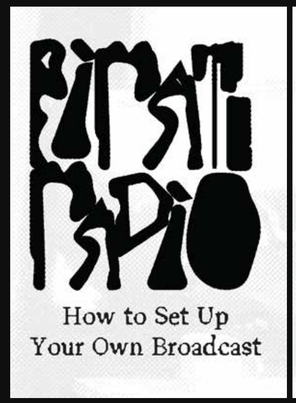




03 Research Skills

Reading and Writing

Pirate Radio: How to Set Up Your Own Broadcast



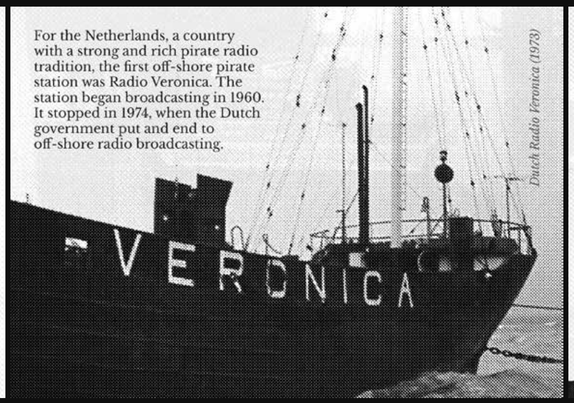
A brief history of pirate radio *(in the Netherlands)*

Pirate radio stations are stations that run without license. Before the internet, especially during the 1980's, pirate radio broadcasting was widespread. Its culture emerged from the love of music, radio technology and political activism. Its persecution by the state was relentless: houses were entered, and arrests were made. But, in an era when music and resistance went hand in hand, nothing could deter brave radio makers from spreading tunes they loved and ideals they believed in.

Pirate radio explored genres besides mainstream music and provided a platform for local artists and communities. It was pivotal to the dissemination of whole genres, like rock'n'roll in the 1960s and black music genres during the 1980s.

The term "piracy" is a metaphor connected to the highjacking of the airwaves. But, there is also a very real and poetic connection to the sea. The radio (or "wireless" at the time) was first used for communication purposes at sea by the US navy. There was a time when pirate radio stations took advantage of vague legislation and were actually broadcasting off-shore.

For the Netherlands, a country with a strong and rich pirate radio tradition, the first off-shore pirate station was Radio Veronica. The station began broadcasting in 1960. It stopped in 1974, when the Dutch government put and end to off-shore radio broadcasting.



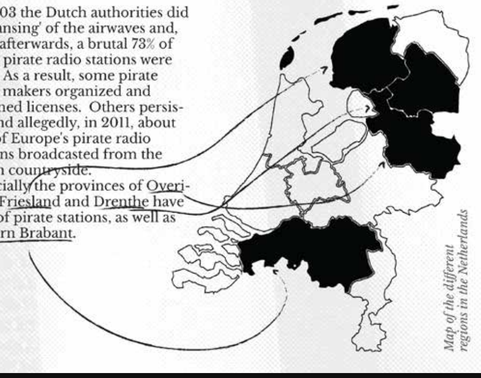
Dutch Radio Veronica (1973)

After the end of off-shore broadcasting, illegal radio stations started popping up on land, driven by discontent with commercial radio.

According to official estimations, there were about 10 to 60 thousand pirate radio stations in the Netherlands in 1985. The vast majority, if not all of them, supported local communities and voices.

Grundig Satellit 400 solid-state, digital shortwave receiver, c. 1986

In 2003 the Dutch authorities did a 'cleansing' of the airwaves and, soon afterwards, a brutal 73% of those pirate radio stations were gone. As a result, some pirate radio makers organized and obtained licenses. Others persisted and allegedly, in 2011, about half of Europe's pirate radio stations broadcasted from the Dutch countryside. Especially the provinces of Overijssel, Friesland and Drenthe have a lot of pirate stations, as well as western Brabant.



Map of the different regions in the Netherlands

A list of pirate radios in the Netherlands

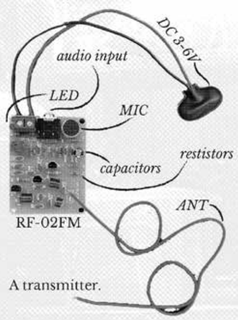
1960-1974	Radio Veronica
1964	Radio Noordzee and TV Noordzee
1970	Radio Noordzee Internationaal (RNI)
1970	Capital Radio
1978	Radio Delmare
1981	Radio Paradijs
1984-1987	Radio Monique
1988-1989	Radio 819 (before frequency change Radio 558)

And now:

How to set up your own broadcast

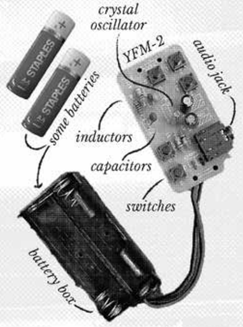
→

What you need ...



A transmitter.

A receiver.



Don't worry! A receiver can also look like this. So anything that can receive FM (frequency modulation) signals.

After you finished setting up all the necessary materials it is time to code. There are many open source enthusiasts out there who love to share their code and knowledge. As part of the exhibition on some students took the time to share their code as part of the Listen closely installation. Feel free to implement their code in your project:

You are nearly ready to broadcast, only one last thing is missing: Your content. Walk around, record and broadcast. Have fun!

This zine is a small pocket guide you can take home. By far it is not complete and there are more (pirate) radio projects in the Netherlands as well as all over the worlds. Rather, this project aims to embrace the idea behind "illegal" broadcasts.

Some Sources

de Wit, Naomi (n. D.): *Minor Hacking Pirate Radio*. Online. URL: https://hackspo.hotglue.me/?Naomi%20de%20Wit/.

Hoeven, A. van der (2012): *The popular music heritage of the Dutch pirates: illegal radio and cultural identity*. Media, Culture & Society, 34(8), 927–943.

Wikipedia contributors (2023a): *Pirate Radio*. Wikipedia. Online. URL: https://en.wikipedia.org/wiki/Pirate_radio.

Wikipedia contributors (2023b): *Pirate Radio in Europe*. Wikipedia. Online. URL: https://en.wikipedia.org/wiki/Pirate_radio_in_Europe#Netherlands.

The collective knowledge of XPUB1

This zine was published by Bernadette Geiger as part of the Special Issue 22 by the master students of Experimental Publishing at Piet Zwart Institute. 2023

16 pages zine printed on A3 paper

03 Research Skills

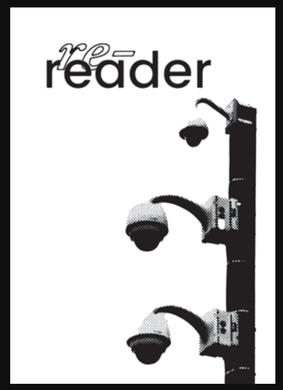
Reading and Writing
Re-Secure

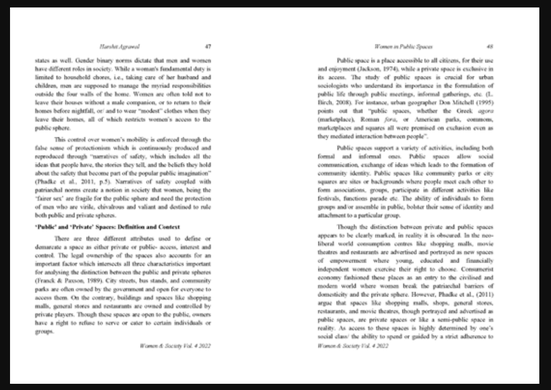
52 pages booklet, glue binded, format B5, mixed paper

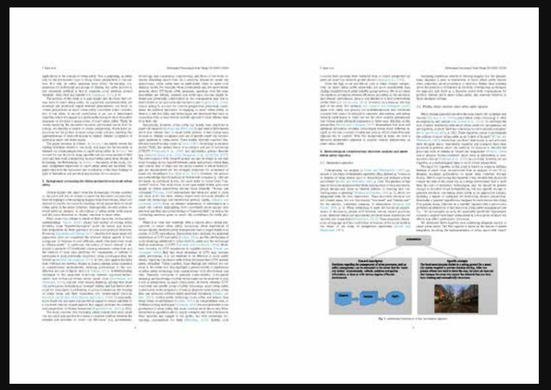
Reading and Writing

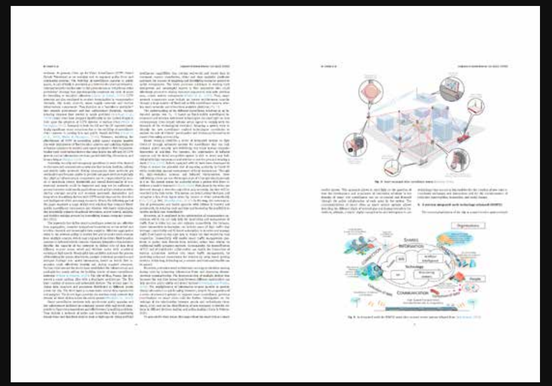
Re-Reader

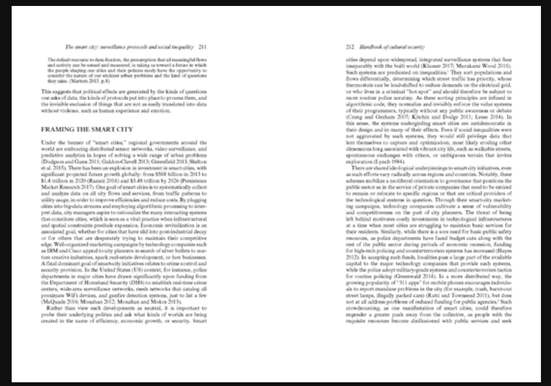
88 pages, glue binded, format B5 extended

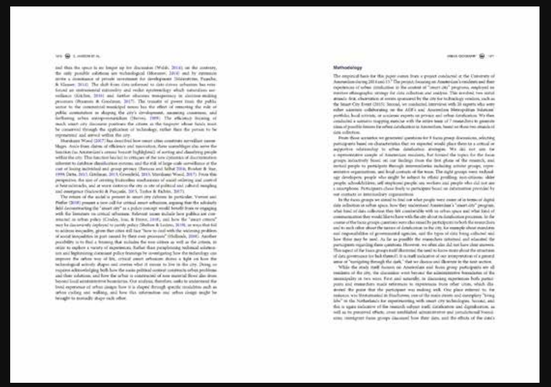


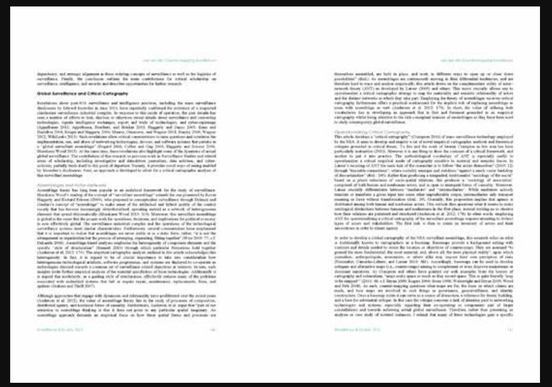


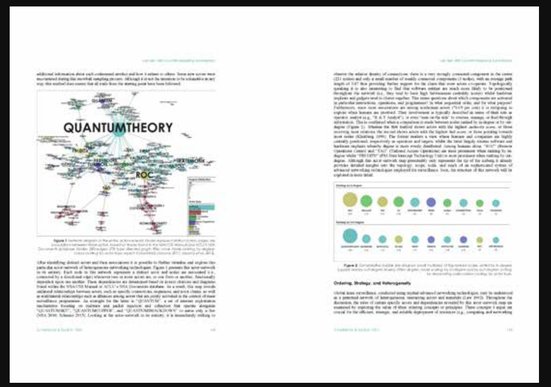


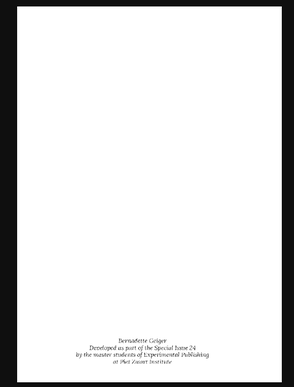












Bernadette Geiger
Developed as part of the Special Issue 24
by the master students of Experimental Publishing
at Piet Zwart Institute

Bernadette Geiger

Piet Zwart Institute

2023 - 2025

04 Graduation Project

19th June 2025

02:45 to 03:30 pm

Aquarium [WH.04.115]

Topic

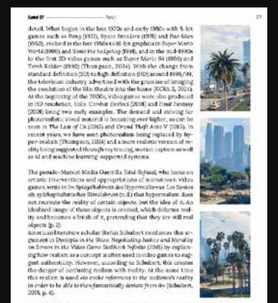
»Between Real and Realistic« investigates how the visual and narrative design of video games affects the perception of social realities — specifically labour and trade unions. In the format of a lecture performance, insights into the research are presented as a live voice over along with in-game video recordings. Through an in-depth study of the triple-A game Red Dead Redemption 2 and Assassin's Creed: Syndicate, the lecture demonstrates how the boundaries between real and realistic become blurred, while at the same time reinforcing hegemonic notions of labour struggles and political agency.

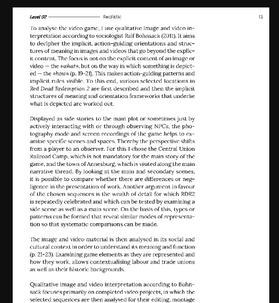
Format

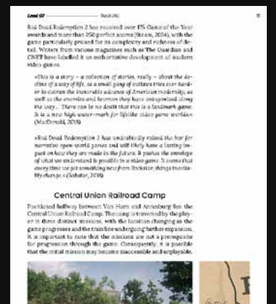
The format of the project is a publication which is accompanied by two smaller projects: the thesis and a lecture performance.

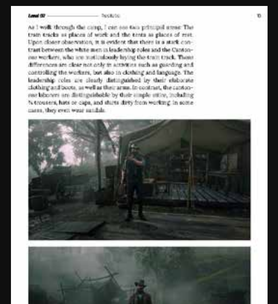
Publication

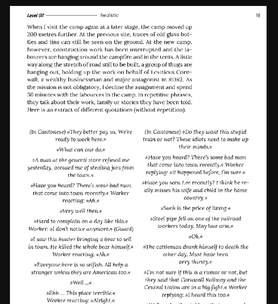
Within the publication the thesis will be expanded, analysing the representation of labour and trade unions in games as well as in the game industry. A more profound insight on different sequences of games and the connection to media and social theory can be gained. The narratives and gamespaces will be observed with the photography mode of the games, drawing attention to selected scenes from the games.

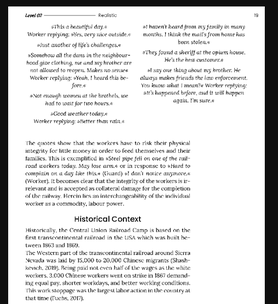


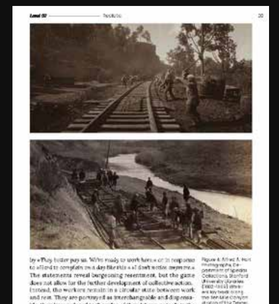


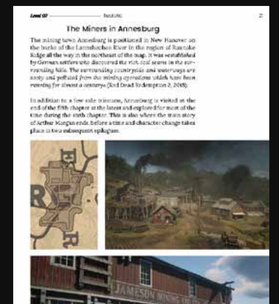


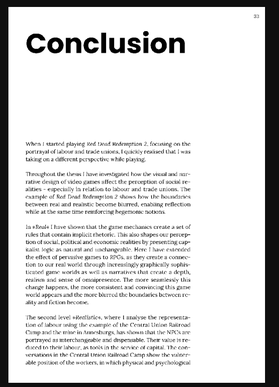


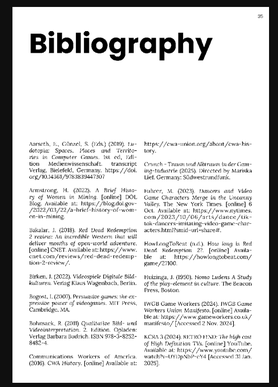












04 Graduation Project

Lecture Performance

The content of the publication results in a lecture performance that uses in-game recordings and a live voice over as well as me moving in the physical space to show insights of the research. The lecture performance will take place on Friday, 4th July and will additionally be installed as a desktop version in the workshop of Briennenoord. Using three screens positioned above each other to resemble the three levels of Real, Realistic and Realization as used in the publication and two headphones as well as two chairs to have a concentrated setting to experience the installation.

Level 01 — Real

Hyper-Realism

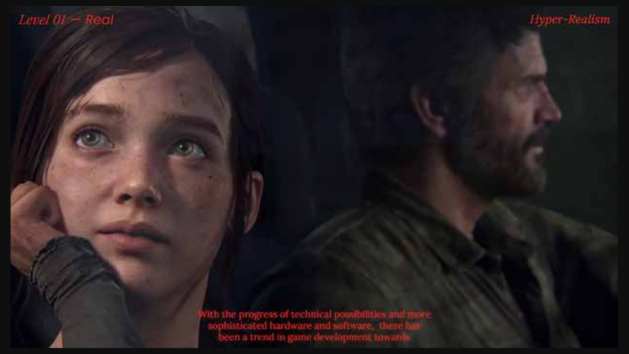
»In recent years, the video game has not only become the highest-selling mass medium, but also the starting point for a quasi-parasitic image production that works with it.«
(Klengel, Müllner, Strumpf, Windisch-Graetz, n.d., p. 1, translated)

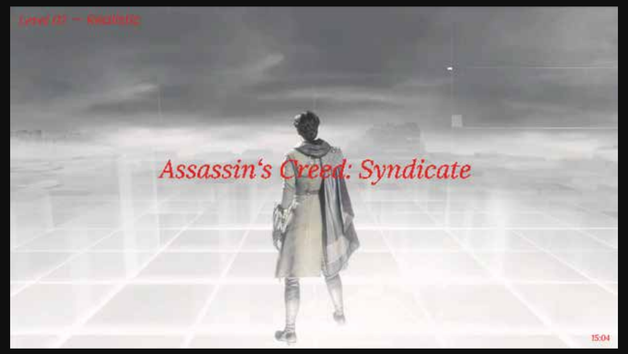
Level 01 — Real

Procedural Rhetoric

The game mechanics in video games, which extend beyond the visual layer, govern a framework for player's interaction within the game world. Game mechanics refer to the rules, systems, and interactive elements that structure a player's engagement and define gameplay. Ian Bogost, author and video game designer, conducted in Persuasive games: the expressive power of videogames (2007) an analysis of the manner in which video games present arguments and exert influence over players by presenting how real and imagined systems work. He proposed that these games are capable of opening a new domain for persuasion due to their fundamental representational mode, which he termed »procedural rhetoric«.

[1] Source, 2025





Prospects

Throughout the Master programm the idea to do a PhD afterwards grew. I applied to the conference “Changing Aesthetics and Society in the Digital Age“ in mid September at the Antwerp University and got selected to give a 20 minute lecture performance which is an additional motivation for this project. Furthermore I would like to apply for a PhD position in the upcoming year and extend the topic since I am very much interested in the topic.